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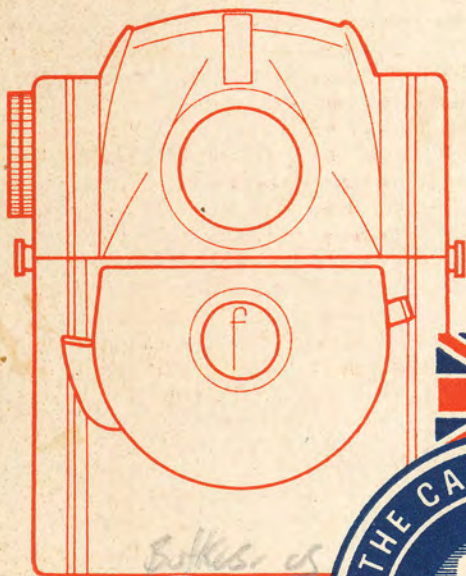
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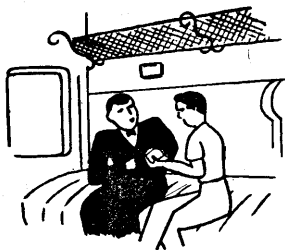
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FUL-VUE GUIDE



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BEFORE WE START

A little while ago a friend of mine bought himself a Ful-Vue box camera. He didn't know anything about photography and asked me how he should set about taking pictures.

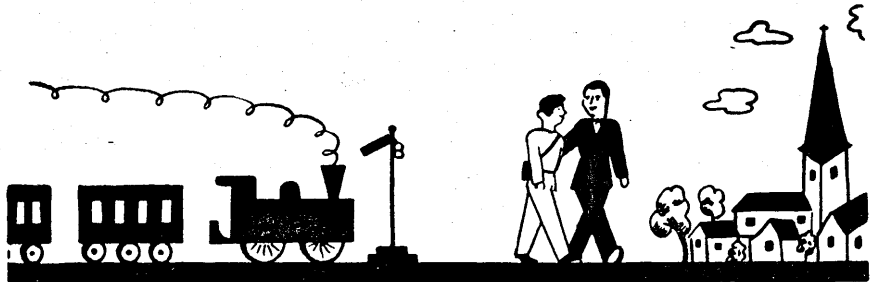
I tried to take the easy way out and put him on to a book that would help him, but when I got down to it I found that the book he wanted hadn't been written.

There were plenty of books for beginners, but nothing made-to-measure for my friend and his Ful-Vue.

In the end I had to show him myself what to do and how to do it, and for the sake of other Ful-Vue users I have set it down here pretty much as I told it to him.

It all boils down to a few simple rules, but any beginner who takes the trouble to learn them will be able to turn out good pictures. And that's more than he could hope to do if he started with a more expensive camera and a whole library of books on the subject.

Any experienced photographer will tell you that this is the right way to start—with a box camera. In fact, if you can't take a good picture with a box camera you will be wasting your time by trying to do it with anything more complicated.



THE FUL-VUE CAMERA

What Your Ful-Vue Will Do

There are some things that your Ful-Vue box camera will do as well as the most expensive camera you could buy. "If that is true," you are sure to ask, "why do people pay up to a hundred pounds for a camera when they could get the same results with a cheap one?" Well, the answer is that some things are not all things.

A motor car and a bicycle are two ways of getting from one place to another. If you aren't pushed for time you can do the trip on two wheels just as well as you can on four. But if you want to get there in a hurry, or you are taking a lot of luggage along, your bicycle won't do and you have to go by car, or train, or even by air. And the faster you go and the more you take with you, the more it will cost.

That's how it is with cameras. If you are willing to work only in good light, and if you aren't out to get close-ups or shots of fast-moving subjects, there's nothing to beat a box camera. But if you want to take snapshots at a football game on a dull winter afternoon, or if you have to make a living by photographing celebrities arriving by boat-train at Waterloo Station, you'll have to do it with a camera that costs very much more.

The two things you have to avoid when you use the Ful-Vue camera are: (1) snapping when there isn't enough light, (2) trying to take subjects that are moving quickly.

The first will give you gloomy-looking, "underexposed" snaps, and the second will show your subject as a smudge.

But the world about you is full of delightful subjects that you *can* take with your Ful-Vue, so there's no need to shed tears over the things that you can't. In any case, it isn't much of a handicap to have a camera that wants sunshine before it will take a good photograph. Almost every good outdoor picture you have seen has sunshine in it. And there is a saying among experienced photographers, "No sunshine—no picture"!

Well, let's find out how it is done. And for a start, we'll take a look at the camera. There isn't much to learn about it but you can't afford to skip it if you want results.

About the Camera Itself

The Ful-Vue is really a very simple camera.

It consists of a light-tight box.

In front of the box there is a hole, over which the **lens** (see below) is fixed.

Behind this hole is the *shutter* (see page 8).

There is a second lens in a second box above it. This produces a picture on the *viewfinder* (see page 6) on top of the camera, so that you can see what you are taking.

In the back of the box is another hole covered by a red window. This helps you in winding the film on, which you do by means of the winding knob at the side of the box near the top.

To put the film in, you have to open the box, of course. When you have loaded the film (see page 13), the camera is ready for use.

About the Lens

The lens is fixed in the front of the camera. Its job is to throw a sharp picture of the scene in front of the camera on to the film when the shutter is open.

It isn't a big lens, but it's a good one, and it will give you sharp photographs if you use your camera the right way. When you hear of lenses that cost forty or fifty pounds, it

doesn't mean that they are any better than yours for the sort of pictures you are going to take. They cost more because they are bigger and let more light through. That means they will take pictures in bad light or pictures of things moving so fast that the shutter can only be open for a very short time.

In some cameras (the expensive ones) the lens can be moved backwards and forwards at will so as to give a sharp picture of objects at any distance.

But the lens in the Ful-Vue has only two settings. Normally it is set to give a sharp picture of everything more than ten feet (three metres) away from the camera. On the other hand, if you pull the lens front out, everything between three and ten feet (one and three metres) will be sharp. With the Ful-Vue that is all the lens movement you need. And remember that so long as you get a sharp picture by setting the lens right, you can have it enlarged, too.

Don't touch the lens with your fingers, and if it gets dirty, wipe it very gently with a piece of clean, soft rag.

And that's all there is to know about your lens.

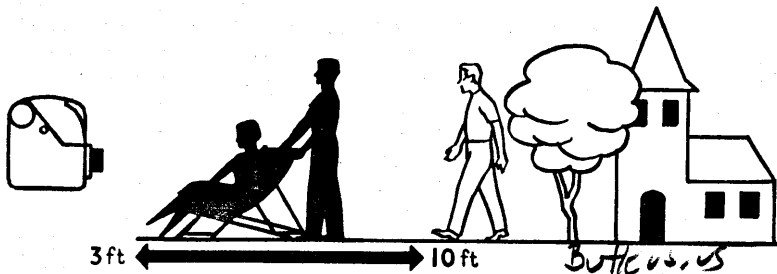
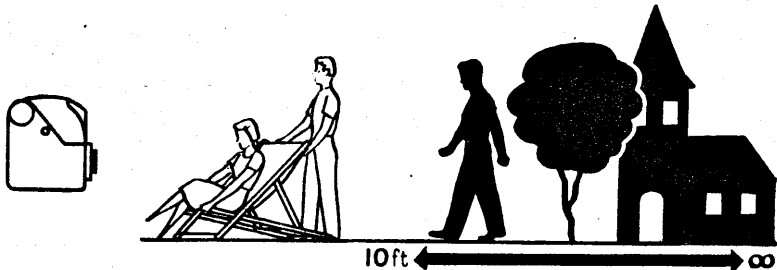
About the Viewfinder

The viewfinder of the Ful-Vue is the bright window on top of the camera. With it you see exactly what you are going to take when you point the camera at your subject. But the viewfinder is only accurate if you look straight down on it. Don't look at it from an angle; you won't see the picture properly, anyway.

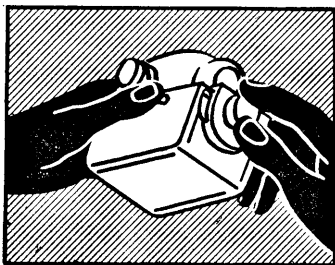
The Ful-Vue takes square pictures, so you don't have to worry which way up to hold the camera. There is only one way. And if you are going to have your pictures enlarged, you can always leave out part of it, so that you finish up with a horizontal or upright picture. But in many cases you will find it looks just as well as a square.

Your viewfinder will also warn you to keep your camera level. If the tree in front of you leans over sideways, or if
6 the level seashore looks like a steep hillside in your finder,

SHARP PICTURES AT ALL DISTANCES



You don't have to worry much about distances with the Ful-Vue. Normally everything more than 10 feet away from you will come out sharp in the picture (top). When you want to come closer, you merely pull out the lens, and everything from 3 to 10 feet away will be sharp (bottom).



Left: To pull out the lens, grip the ring round the lens mount with two fingers, and pull it as far as it will go. But don't forget to push it back again when you want to take pictures of subjects over 10 feet away!

or if the skyline of a flat landscape seems to slither downhill, it will appear like that on your finished picture too. So look again before making the snap: Is the view really level in your viewfinder?

There are exceptions, of course. To get a dramatic view of a high building, you can make the camera look up, just as you would yourself (see page 31). Or if you are snapping your friend climbing up a hill, you can make it look like a steep mountain by tilting your camera sideways. But remember that these are exceptions. Do this sort of thing only if you have a reason for it, if it looks better tilted in your viewfinder. It's no good doing it accidentally, and then saying that you did it on purpose. Nobody will believe you!

Don't be satisfied when you get your subject in the viewfinder. See what else is there as well. The other objects may spoil your picture. If they do, change your viewpoint so that they do not show. Sometimes the other objects will help to make it a better picture, and in that case try to fit them in so that they look as though they belonged there, not as though they had slipped in by accident.

These are the things that you should think about while you are looking in the viewfinder. It's just as easy to see faults in the finder as it is to pick them out on the finished snap. Particularly as the Ful-Vue has such a large finder. The only difference is that if you spot them in the finder you can generally do something about them. When you notice them in the print, it's too late.

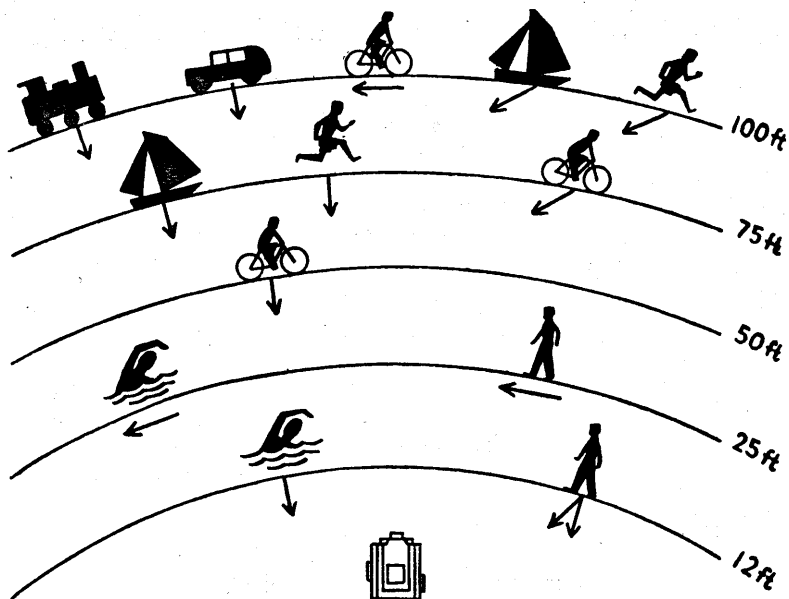
About the Shutter











The shutter is a flat plate that covers the lens. When it is closed no light can get through into the camera. When you open it by pressing the release button, light passes through the lens and falls on the sensitive surface of the film, making the picture.

There are two ways of opening the shutter. You can set it at "Inst." (Instantaneous) or you can set it at "Time".

When you set at "Inst." and press the release, it stays
8 open for about one-thirtieth of a second and then closes

PICTURES OF MOVING SUBJECTS



-  = Moving towards or away from the camera.
-  = Moving obliquely towards or away from the camera.
-  = Moving across the line of sight of the camera.
-  = Train.
-  = Motor Car.
-  = Cyclist.
-  = Sailing Boat.
-  = Runner.
-  = Walking People.
-  = Swimmer.

You can take moving subjects too with the Ful-Vue. But you must not get too close (page 10). How close you can get depends on the speed of your subject, and also on whether it is coming directly towards you, or moving right across your field of view. Here you see some common moving subjects and the distance you have to keep to get them sharp.

automatically. This is the way you use it for taking snapshots.

When you set at "Time", pressing the release opens the shutter and leaves it open as long as you want. As soon as you let go, it closes. You have to be very careful not to move the camera when you press the release and during all the time that the shutter is open, or you will get a blurred picture. The best way to do this is to put the camera down on a solid table, or a wall, and hold it down tight.

But while your Ful-Vue will take time exposures, it is much more at home with snapshots in the open air. That's the job it was designed for and naturally that's the job it does best.

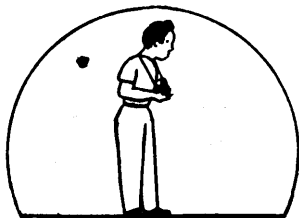
With its instantaneous speed, the Ful-Vue will take sharp pictures of things that are moving so long as they are not moving quickly. You can snap a group of people walking around and talking from ten to fifteen feet away and they will come out sharp. There is no need to ask them to pose for you, and you can get a much more natural-looking result.

But look for the right sort of subject. When you are by the river, don't expect to take sharp pictures of people diving into the water, or of fast motor boats. Look around and you are sure to find an angler fishing quietly from the bank, or a group of swans, or a picturesque old barge. All these will make sharp pictures.

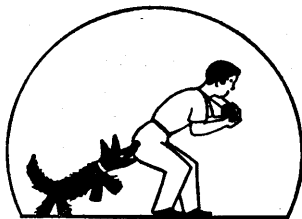
If you want sharp snaps of people running and jumping, or cycling, you need a shutter speed of at least 1/100th of a second, and if you want pictures of things like motor races, skiing, and diving, you need something very much faster still—1/500th or even 1/1000th second.

But as you have only 1/30th second to play with, avoid things that are moving quickly, and above all, don't get too close to your subject. The closer you are, the more the movement shows up. Also, try to get your subject coming towards you, instead of just moving past. The movement will show up less that way.

10 What it amounts to, is that with moving subjects you



The right . . .
posture for snapshots.



. . . and wrong

must keep your distance. The faster they move, the further away you must be. And if you snap a sprinter from a couple of hundred yards away, he will really be too small to be recognisable. That's not much use, is it?

Another Tip for Sharp Pictures

You must have seen blurred snapshots that people have taken of things like buildings and views that could not possibly have been moving when the shutter clicked. Where does the blur come from? The answer is that the camera itself moved.

It is very important to hold the camera steady as you press the shutter release. Although the shutter may be open for only $1/30$ th of a second, that is quite long enough to give you a blurred picture if you let the camera tremble in your hands.

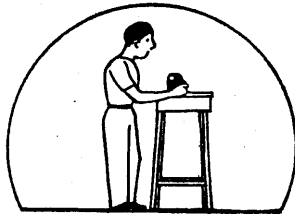
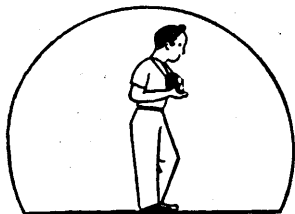
This is how to make sure that the camera does not move:

1. Hold the camera against the front of your body. If possible, steady it by putting the camera strap round your neck.

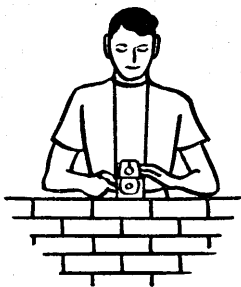
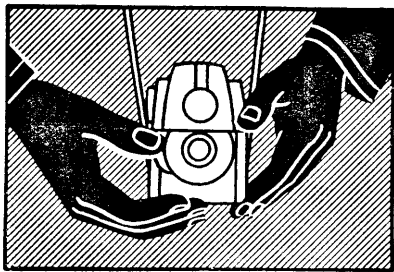
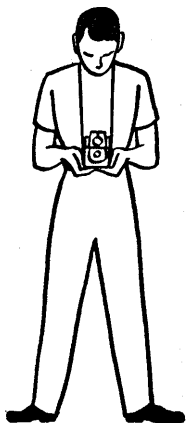
But not

For time exposures you do it
not like this . . .

. . . but like this.



HOLDING THE FUL-VUE



The normal way to hold the Ful-Vue steady for snapshots is to support it round your neck with the carrying strap (*top left*). The position of your hands is important (*bottom left*). In crowds, you can take pictures above the heads of the people in front of you. Steady the camera against the neck strap (*top centre*). You can take pictures almost unnoticed sideways (*top right*). You will then get snaps of people free from self-conscious grins. For time exposures you must put the camera on a wall or solid support (*bottom right*).

2. Breathe In normally and then hold it for a second while you—

3. Press gently on the shutter release, letting it click just when it wants to.

Don't hurry. Do the job lazily as though you had all the time in the world, and you will get sharp pictures that will enlarge without going fuzzy.

Practise it for an hour or two without a film in the camera. See how steadily you can do it. You'll see in the viewfinder whether the camera is shaking at all.

If you want to make a time exposure, don't try to hold the camera in your hand. You must hold it down very firmly on the top of a wall, a table or a chair.

About Loading . . .

You have thoroughly examined your Ful-Vue by now, twiddled the knobs, clicked the shutter, and looked at everything through the viewfinder. You can already hold the camera quite steady while you click the shutter? Good.

What next? Well, before you can take pictures, you must load the camera with film.

The Ful-Vue takes size "120" (also known as "20", "BS. No. 2") spools of film. With most types of film this will give you twelve exposures $2\frac{1}{4} \times 2\frac{1}{4}$ inches (6×6 cm.). *Do not buy films of the "620" (or "62", or "Z.20", or "BS. No. 3") size.* Though this takes the same size pictures, the spools will not fit into the Ful-Vue. There is already an empty spool in your camera. See that the film you buy is on the same type of spool.

Now you are going to load the camera. *Do it in the shade, never in direct sunlight.*

1. On the right-hand side of the camera (when you look at the lens) there is a knob. It has two arrows engraved on it. One is marked "Lock", the other "Unlock". Turn this knob in the direction of the arrow "Unlock".

2. Hold the camera in your left hand with the locking knob in your palm. With two fingers of your other hand pull out **13**

the side of the camera with the winding knob, together with the cone and spool holders.

3. Make sure that the empty spool in the camera is on the side of the winding knob. When you turn the winding knob, the spool should turn with it. If the spool is on the other side of the cone, remove it by pulling back the spring which holds it in place. Then pull back the spring opposite the winding knob, and let the spool drop in so that the slotted end engage in the winder key. Release the spring so that the spool is held in position.

4. Insert the full spool of film on the other side of the cone, by pulling back the spring, letting the spool drop into place, and releasing the spring. The end of the backing paper must face outwards. When it is unwound, the black side must face the metal cone, with the red or green side on top.

5. Break the seal on the film spool, and unwind about four inches of the paper. Keep one finger on the spool to prevent it from unwinding any more; otherwise it will be spoilt. Don't let any part of the paper seal get into the camera; remove it all.

6. Draw the paper leader over the rollers at the wide end of the cone, and insert the end in the wide slit of the empty film spool on the other side. You may have to turn the winding knob a little so as to bring the wide slit uppermost.

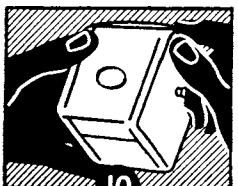
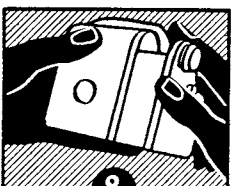
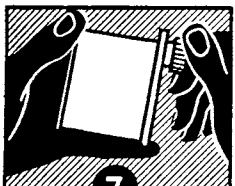
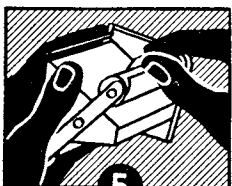
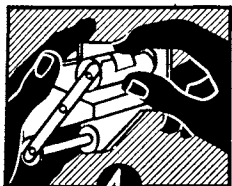
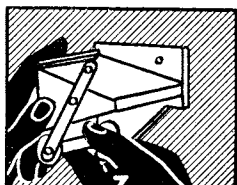
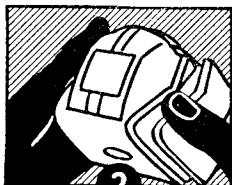
7. Give the winding knob one or two turns to make sure that the end of the backing paper is firmly anchored. See that the paper is accurately centred between the flanges of the take-up spool. You may have to push it sideways a little.

8. Carefully put the cone back into the camera and push the side on to the rim of the body.

9. When it is well pushed home, turn the locking knob in the direction of the arrow marked "Lock".

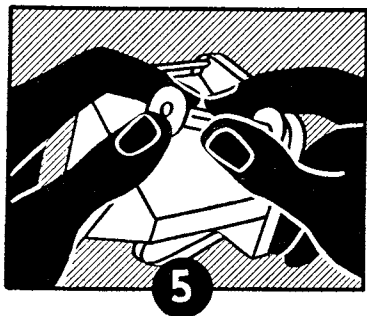
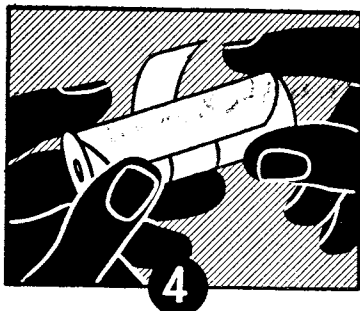
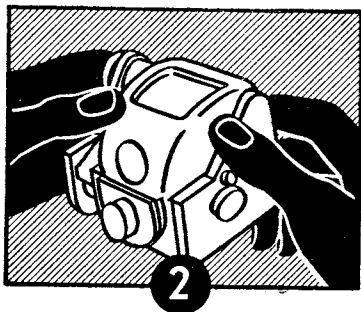
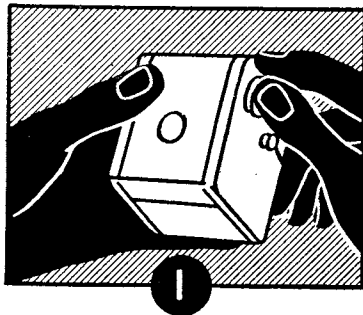
10. Watch the red window at the back of the camera, and wind the winding knob. The first thing you will see is a hand, then three or four dots in a row (sometimes you see

LOADING THE FUL-VUE



1. Unlock camera (page 13).
2. Pull out cone (page 16).
3. Place take-up spool in position (page 16).
4. Insert full spool (page 16).
5. Unwind end of paper (page 16).
6. Thread into empty spool (page 16).
7. Wind up a little (page 16).
8. Replace cone (page 16).
9. Lock camera (page 17).
10. Wind to No. 1 (page 17).

UNLOADING THE FUL-VUE



1. Wind up end of paper (page 17).
2. Unlock camera and pull out cone (page 17).
3. Take out full spool (page 17).
4. Seal spool (page 17).
5. Transfer empty spool to take-up end (page 17).

pairs of dots), and immediately after the dots a figure 1. Stop winding when you reach the figure 1. This means that the film is in position for your first picture.

When you have taken the first picture, immediately wind the winding knob until a figure 2 (preceded again by dots) appears in the red window. After your second picture wind on to No. 3, and so on.

And Unloading

When you have finished off all twelve pictures, you will have to take the film out of the camera. Again: do it in the shade!

1. Wind the winding knob, watching the red window, until the end of the backing paper has passed the window. Give the winding knob about four more turns.

2. Unlock the camera as described on page 13, and pull out the cone.

3. Grip the full film spool to stop it from unrolling, and pull back the spring which holds it in place.

4. Lift out the spool. You will find a gummed paper label with "Exposed" printed on it near the end of the backing paper. Stick down the end of the backing paper. Wrap up the spool immediately. It is ready for developing.

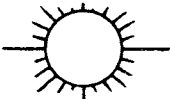




















5. Transfer the now empty spool to the take-up end (from where you removed the full spool). Close the camera, or reload with a fresh spool.

WHEN AND WHAT YOU CAN PHOTOGRAPH

Clear Sun

Hazy Sun

Light Cloud

			
Summer: Morning to Afternoon.			
Spring and Autumn: Mid-day.			
			
Summer: Early Morning and Late Afternoon.			
Spring and Autumn: Morning and Afternoon.			
Winter: Mid-day.			



= Open Landscape.



= Buildings, Open Streets.



= Near Landscape with Foreground.



= Groups and Portraits under trees or in shade.



= River, Beach, and Sea Subjects.

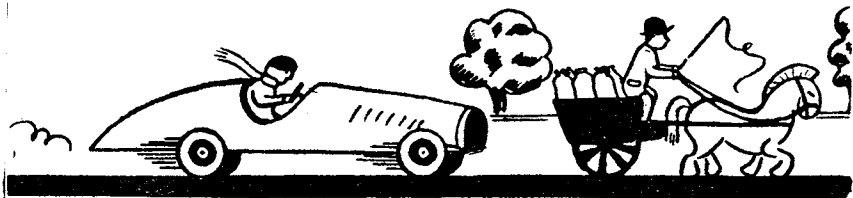


= Portraits, Groups, Near Subjects in the Open.



= Snow Scenes.

With the Ful-Vue you cannot adjust the exposure, instead you have to choose the right weather and time of day to get the right amount of light on your subject. So here you have a few subjects and the conditions under which you will get the best pictures.



LET'S GET ON WITH IT

You probably feel you've listened to enough talk by this time and you want to go out and use your camera. Well, there's no reason why you shouldn't; it's a nice day—the sun is shining, the sky is blue and it's just the right weather for the Ful-Vue.

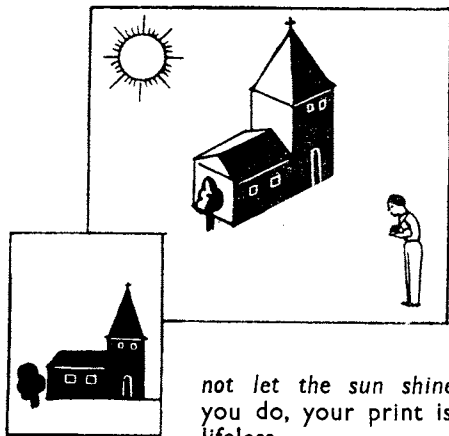
Let's choose something easy for a start. Here's a little church right in the open country. It's an ideal subject. It won't run away while we're looking at it so there's plenty of time to do the job properly.

The light is pretty strong, there is enough of it (see page 19) for you to give the "Instantaneous" exposure. That settled, you make a final check in the viewfinder and gently press the shutter.

Now let's have a look at the result. Hmm! It's disappointing after all the trouble you've taken, isn't it? Something is wrong. The little church is there all right, and there was plenty of light when you took its photo, but somehow the picture just looks dead and uninteresting. What's the trouble?

Snapping Into the Sun

Well, it is true that there was plenty of light when you took your snapshot, the trouble was that the light wasn't falling on the subject. You were standing looking towards the sun, and of course it seemed very bright to you. But the side of the church that your camera pointed at had no sun-



shine at all. That's why it came out as a big black patch with nothing but its shape to show that it was a church.

Now you can make a very striking picture by snapping with your camera pointing towards the sun, but you have to make sure of one thing. *You must*

not let the sun shine directly into the lens. If you do, your print is bound to look foggy and lifeless.

You can easily keep out of this sort of trouble by standing so that a shadow from a tree or building falls on the front of the camera. Or you can ask a friend to shield the lens from the sun with his hat. In this way you can turn out some really dramatic pictures, but it would be better to leave "against the light" snaps alone until you have had more experience.

Even so, you still have to notice which way the light is falling.

When the Light is Behind You

If there are snags about snapping with the light in front of the camera, there are just as many when it is directly behind. Let's go back to our little church again and this time we'll be more careful. We'll remember to think about lighting as well as the other things.

This time, suppose you walk around to the other side of the church and look at it from there. "Well," you say, "this side is certainly getting all the light that it can, so that it ought to be all right to take a snap from here."

Fair enough, but before you click the shutter, take another **20** look at what you are going to snap. The sunlight is falling



Get down to your subject. Cut out everything unnecessary. You don't need a large expanse of sand and sea round her.—MARCEL NATKIN. 21



22 Your viewfinder helps you to arrange the picture. Try several view points to the left and right until you get the best balance.—MARCEL NATKIN.



Keep your eyes open for new angles on a familiar subject. The direction of the light makes this picture.—HUGO van WADENOYEN.



24 Be careful with moving figures. Catch them before they begin to move too fast.—HUGO van WADENOYEN.

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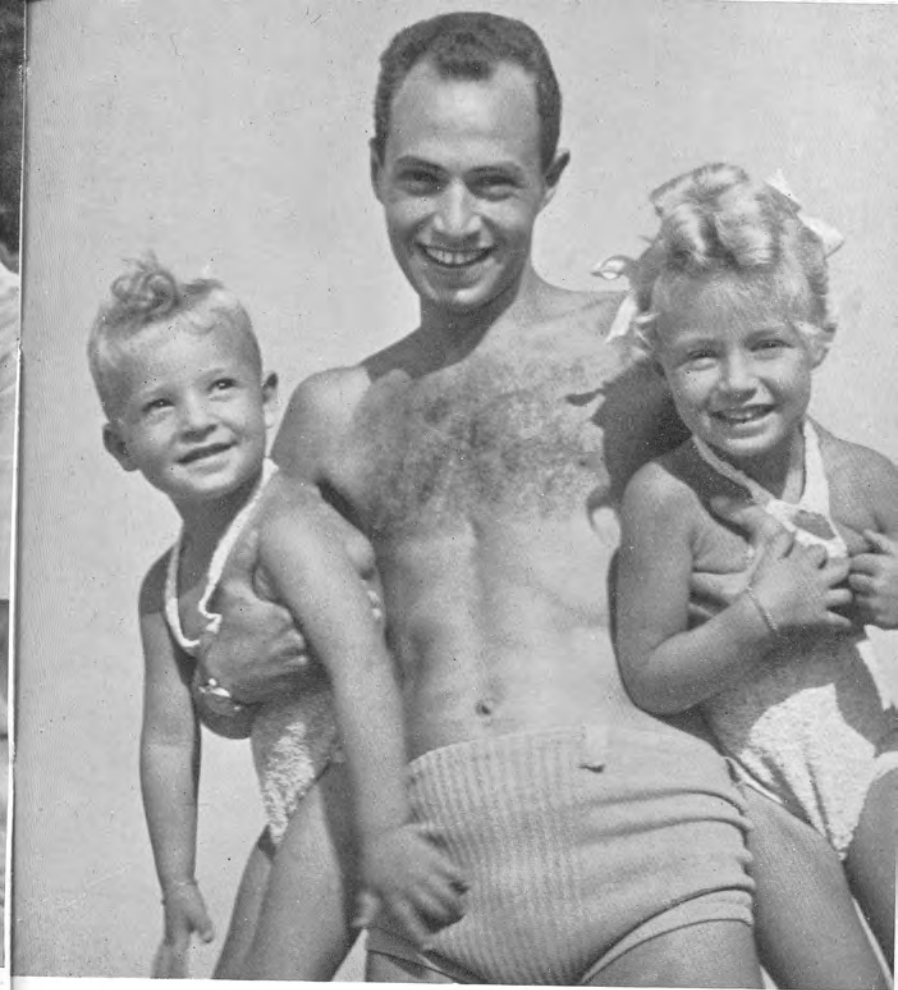


For close-ups don't forget to pull out your lens.—MARCEL NATKIN. **25**



26 Watch out for the right moment, then press the button.—HUGO van WADENOYEN.

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Groups are easy enough. The sky makes an excellent background.—
MARCEL NATKIN.



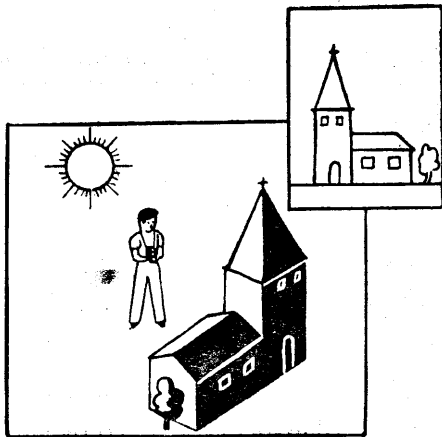
28 Your Ful-Vue can become a candid camera too. You can use it quite inconspicuously, and often get results as good as those obtained with much more complicated apparatus.—HUGO van WADENOYEN.

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squarely on the side of the building. This time there are no shadows at all, whereas before there was too much shadow.

But you want some shadows or you won't be able to pick out the shapes of the doors, windows, buttresses and sculpture that make the church interesting. You won't be able to tell it from a blank wall. In other words you won't get any sort of a picture by snapping with the sun right behind you.

So save your film until you have found the best lighting for your subject.

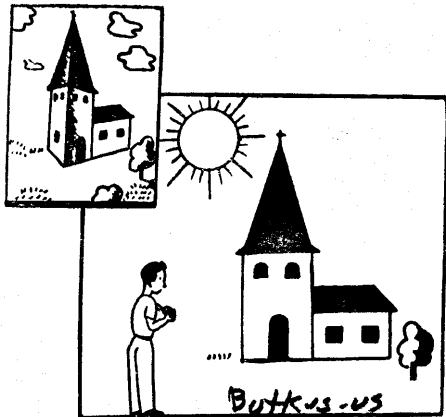


When the Light Comes from the Side

You've probably guessed the answer. If the best lighting doesn't come from the back or the front, it must come from the side. Walk a little way around the church and you will see why.

As you move around, you will begin to see shadows that were out of sight before. And these shadows are valuable; they make the picture. Before you changed your viewpoint the church could have been painted on a flat surface like a drop scene at the theatre. As soon as you begin to see shadows, it stands out boldly and takes on a look of solid reality. Where the light falls across a wall, it shows up all the pattern of the architecture and all the marks of time and weather on the old stone.

It doesn't matter which side the light comes from so long as it falls from one side or the other. More often than not your subject will look best when the light comes from the side and slightly behind you—at about 45 degrees.



When it shines directly from the side—at 90 degrees—you get very strong shadows. These are good with certain subjects, especially if you want to show the roughness or unevenness of a surface.

When it shines from the side and slightly in front, you are coming into the region of

“against-the-light” pictures and must be careful to keep the sun from shining into your lens. And you will have to reserve your “against-the-light” shots for really bright days, for your picture will be mostly shadows, and they don’t give out a lot of light.

The Best Time of Day

While you were practising on the little church, did you notice another thing about the light and shade?

Did you notice the way they changed from morning to midday and from midday to evening?

At midday when the sun is strong and high in the sky, it casts hard shadows as black as ink, and where it falls on light, coloured objects it makes them bright and dazzling. If you take snapshots in this sort of lighting they won’t be very pleasing to look at. All the shadows will be solid black patches and all the light parts will be just so much white paper. Photographers have a name for this kind of thing. They call it “soot and whitewash”!

But in the morning and late afternoon you will see a difference. The sun is lower and casts longer shadows. It shines on the sides of things and gets thrown back by reflection almost as though it had fallen on a mirror. And there is usually some mist or haze about at such times. This gives

a softer look to hard edges and helps to reflect light into the shadows.

So the hours before and after the hottest part of the day are the best times for making pictures. If you look at a photograph taken at one of these times you will see how much more interesting it is than a snap taken at noon. You will be able to see details in both the darkest and lightest parts of the picture and there will be a pleasant glow of light over everything. Very different from the scorching glare of the sun at midday.

Learn how to use this magic power of sunlight and you will be able to make pictures out of the simplest things—a tree stump, a flight of steps, or a clothes-line full of washing.

When you come to take portraits, you will find that the best lighting for these, too, is in the morning or afternoon.

If you want to see the difference that lighting makes to a portrait, get somebody to sit for you while you shine an electric lamp on his face. Try it from above, from below, from the front and from the side. You will be astonished to see how the whole expression changes as you move the lamp. This experiment will help you to make better portraits so it is well worth trying. Don't just be satisfied with reading about it. Try it.

From Above or Below

Most people are content to go on taking snaps with the Ful-Vue at chest level. And after you've looked at a dozen or so of their snaps you feel a sameness about the things. They are all taken from the same angle.

Now there is no reason why you shouldn't choose a different angle for a change, so why not try looking up or down at your subject. In this way you can give a fresh twist to an old idea and make things more interesting for everybody.

When you kneel or lie on the ground and look up at things they come out in your snap looking bigger and more imposing. It's very often useful to be able to do this to give a better idea of the importance of your subject. And **31**



when you look up at things you see them against a plain background of sky. There are no fussy bits of fencing or corners of buildings sticking into your picture, and that, of course, makes it a better picture.

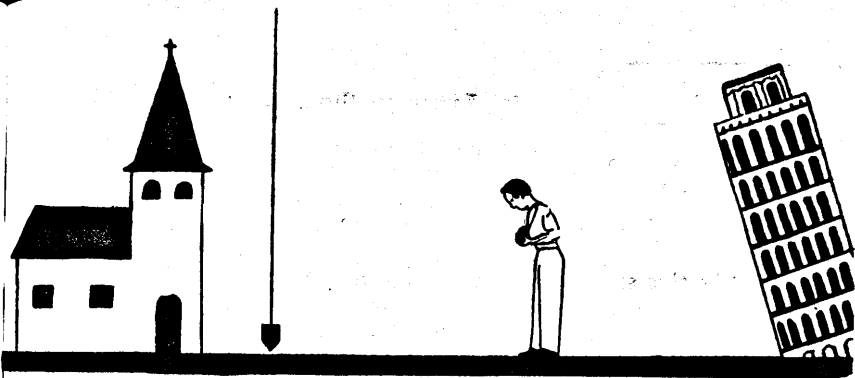
Looking down on things can be fun, too. If you stand at street level and snap a group of kiddies playing a game, or a regiment of soldiers on the march, you get a few big figures in the foreground and a jumble of smaller ones further away. But if you look down on the street, you can see the pattern of the game and the orderly ranks of the soldiers—and those are the things that make the picture.

You can get a high viewpoint also by holding your Ful-View above your head (see page 11). But the risk of camera shake is greater, so you should always use the neck strap. Brace your camera against it while you make the exposure. This is particularly useful if you work in a crowd and want to take pictures above the heads of people in front of you.

So don't take all your snaps from the ordinary point of view. People are looking at things that way everyday and there's nothing exciting for them in seeing the same thing in a snap. A new angle means a new interest.

How to Take Buildings

When you take a photograph of a building from street level, you will find that you have to tilt your camera up to get everything in the viewfinder. It's a perfectly natural



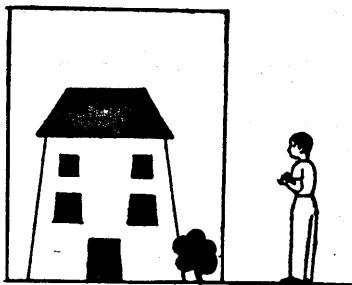
thing to do, yet the result will look anything but natural. You will get a picture that shows the building looking something like the Eiffel Tower—narrower at the top than at the bottom. If it's a picture of a statue, it will have a very tiny head and enormous legs.

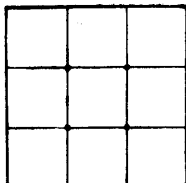
Now everybody knows that railway lines seem to come closer together as they get further away. And in very tall buildings like skyscrapers you can see the same thing—the top seems much narrower than the bottom. But you don't notice it happening to an ordinary building until you see it in a photograph and then it seems all wrong.

It's all the result of tilting the camera up. If you hold the camera level, it won't happen. This will mean that you'll have to go further away from the building if you want to get it all in.

If you can't get far enough back to do this, then the next best thing is to go really close and give the camera a good tilt upwards. The picture you get will show that you meant to make the sides of the building slope in and that it wasn't just an accident. You can get away with this sort of picture, but not if it looks as though you'd tried to make the walls look straight up and down and hadn't quite pulled it off.

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How to Arrange the Picture

Every picture has one thing in it that is more important than everything else. In every snap there is always a part that your eye goes to automatically. A centre of interest. A strong point.

As this strong point takes up only a part of the picture space, you can have that part to the side, high up, low down, or in the middle. What is the best place?

Straight off you would say, in the middle. And that's where most people put it until they find out that there it makes the picture dull and uninteresting. A picture with its interest in the dead centre looks stiff and artificial.

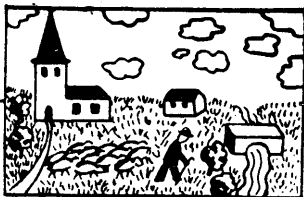
If you move the strong point away from the centre the formal look disappears, but there is a limit to how far you can take it. If it gets too close to the edge it will look as if it had got into the picture by accident. Artists will tell you that the best position is about one third of the way across the picture space and one third of the way up or down.

So mentally divide your picture into three equal parts by two lines from top to bottom. Do the same thing from side to side. This gives you four places in the picture where the lines cross. Any one of these crossing places will do for the strong point of your picture.

Keep this in your mind and it will show you what to do about the horizon in your snaps. Don't have the skyline cutting your picture in half across the middle. Lift it up to the line of the upper third, or push it down to the line of the lower third and see what a difference it makes.

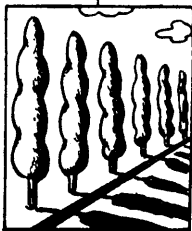
All or Just a Bit?

By this time you are finding the church rather tame and want to move on to something else for a change. Well, you won't have to move far. Right next to the church is a little farm that just bristles with subjects crying out to be snapped. There's the farmer himself rounding the bend of the road in his cart, masses of flowers in the garden,



Every one of these subjects will make a picture all by itself, but if you squeeze them all into one snap nobody will know what to look at or what is supposed to be the picture.

And this goes for more than farms. It goes for pictures in your own garden, or on the beach, or in the street. You have to find the important part and work on that. Cut out everything else by either moving it out of the way or changing your viewpoint until you can't see it any more.



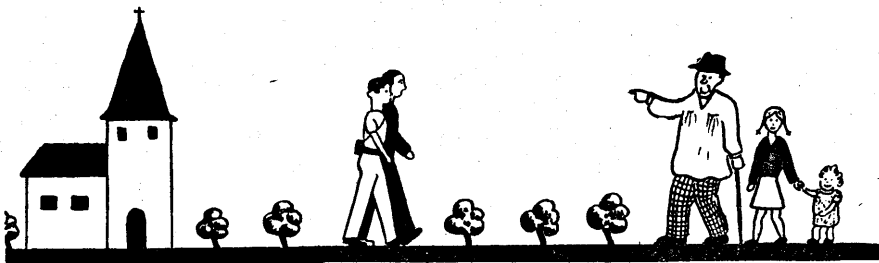
the duck pond with a family of ducks on it, haystacks, barns, and lots of farm animals.

Now, what are you going to do about it? Are you going to move about to find a position that brings all these delightful subjects into one grand and glorious masterpiece? If you do, you will be disappointed. Your masterpiece will look as attractive as a junk shop window—plenty of variety, but nothing to catch your eye and make you say, “That’s good!”

Always get as close as you can to the thing you are snapping. This makes it fill the picture and crowds everything else out. You get the flower-bed without the garden fence; you get the duck pond without the rubbish heap; you get the flock of sheep without the telegraph poles. You get the pictures.

And if you go really close, don’t forget to pull the lens out (see page 6).

Your Friends



As soon as your friends know you have a camera they are sure to want to have their photographs taken. Of course, they all hope secretly that you will flatter them. But when they see the prints they sometimes say—or at least think, “What an awful photograph, it isn’t a bit like me.”

That always happens when you show people a truthful picture of themselves, but they go on hoping that one day they’ll get something better. So one way and another, you

36 are going to have to take a lot of photographs of people,

and you might just as well learn how to do the job properly.

When you get close up to your subject, you will have to remember that things nearest to the camera come out very much bigger than they look to your eye. This goes for things like hands and knees that are often closer to the camera than your sitter's face, and it also goes for noses if they are on the long side and are pointing towards the camera.

So try to get everything about the same distance away from the camera, and if your sitter has a long nose, get him to turn his head away slightly, don't let him look straight at you.

Another point, too. Your viewfinder looks at your subject from a slightly different position from that of the camera lens. After all, it is about an inch and a half higher up on the camera front. This doesn't matter a bit with most of the pictures you take. But if you get really close, it means that there will be a little less at the top of the picture you take in the camera than what you see in the finder. So allow a little more room above the head of your friend or other victim in the finder than you really need.

And keep away from strong sunshine. The softer the light you use for portraits, the better. Strong lighting shows up wrinkles and makes your sitter twist his face and screw up his eyes. So look for a bit of mist over the sun, or have your subject sitting near a window in a very light room and facing towards the light.

A word of warning—don't experiment with the sort of lighting that casts strong shadows. For simple portraits you need plenty of soft light coming from in front and above, and falling equally on both sides of the face.

But don't expect too much from your close-ups. Portrait photography is an art that calls for a lot of experience and expensive gear. It also calls for a lot of retouching to take out the wrinkles and blemishes that most people have but nobody likes to see in a portrait. Your portraits will show these and you can't expect them to make you exactly popular with your friends.

You won't come to any harm if you stick to taking pictures **37**



at six feet or so. People will recognise themselves without being reminded of their faults. And if you haven't got the expensive equipment for doing portraiture properly, you've got something just as valuable. You've got a camera that will go into action quickly without a lot of fiddling. And that gives you the chance to get pictures that the man with the expensive gear misses through having to fiddle first.

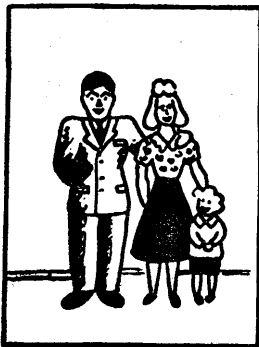
Oh, That Background!

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This brings us to a big problem—backgrounds. Usually the background is the last thing the snapshotter thinks about—and the first thing he notices in the print. That background always seems to stand out more than the poor person in front of it. Sometimes it's a bit of the garden fence, sometimes it's half of a kitchen window with pots and pans on the window-sill. If it's an indoor picture then it's the pattern on the wallpaper. But whatever you use for a background there's a risk that it will steal all the attention and leave none for your sitter.

So here's the first golden rule for taking pictures of people—*snap them against a plain background*. It isn't always easy to find one, but it's always worth while.

For people standing, a plain brick or stone wall will do.



If they are sitting down on grass or sand, that will make an excellent background. But remember to clear away odd things like picnic baskets, bathing towels and handbags.

And when you're looking for a good plain background, don't forget the one that's always handy—the sky. You can always use it by shooting from a low viewpoint, and it mostly looks right. So don't forget the sky.

How to Handle a Group

If you are going to snap a group of your friends you can be sure of one thing: you can't trust them to arrange themselves.

People in front of a camera always behave the same way. They line up in a row and stare at the camera with their faces looking like a string of onions. And they all wear the same fixed grin.

This isn't what you want, but it's what you'll get every time until you do something about it.

You have to be a sort of stage manager, and the first thing you have to do is to break up that orderly line and get rid of those grins. You do this by leaving everybody alone as far as possible. If they were standing or sitting around chatting, let them stay that way and just ask the odd one in front with his back to the camera to move a little to the side.

Then walk away and give them a chance to forget all about the camera. Try not to draw attention to yourself when you bring your camera into position and then, when everybody is looking natural and nobody is staring at the camera, let the shutter click.

But it isn't always easy to get people to act naturally when there is a camera about, so here's a useful little trick: let them think you've taken the snap, and as soon as they relax and look at each other and smile at the ordeal they've been through (they always do it!), as soon as they do that—shoot!

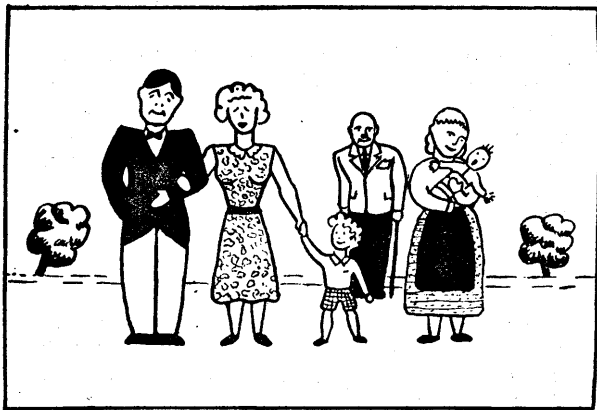
If you want to take pictures without being noticed, here is another little trick. Stand sideways to your subject, and also turn the camera sideways, to point at what you want to snap. People will think you are looking in front of you, while you are actually watching them in your viewfinder. You can take the picture at your leisure. And you won't have those self-conscious "being-photographed" faces.

Be careful about the lighting. If you have people sitting about in strong sunshine, the light makes them screw their faces up in anything but a natural expression. And in any

case strong sunlight is going to give you a hard-looking snap.

So, if the sun is shining brightly, have your group sitting just out of it, in the shade of a tree or a building. This will give a softer and more pleasing picture, but because there will be less light to snap by, you should load up with a fast film.

If there is an ordinary film in your camera, you won't be able to work in the shade. So have your group out in the light, and wait until a thin cloud comes over the sun. This will give you the same effect.



TO SUM UP

Well, we have learnt quite a bit by now.

The most important thing: Know what your Ful-Vue won't do, as well as what it will do.

Remember these tips:

Your Camera

Load and unload it in the shade (see page 13).

Use size "120" or "20" film (see page 13).

Keep your fingers off the lens. Don't hold them in front of the lens while snapping, either.

For close-ups nearer than ten feet (three metres) pull out the lens front (see page 7).

Hold the camera absolutely steady while you press the release (see page 12).

Take care of your camera, and it will work well for many years. Don't leave it to lie about in the sun. At the seaside keep the camera away from sand and water. These are its greatest enemies.

Your Pictures

Watch your subject in the viewfinder.

Keep the camera level, so that your pictures will be level, too (see page 32).

But if you want to tilt it, have a reason for doing so (see page 33).

See what else there is in the viewfinder. Try to find faults before you take the picture (see page 34).

Vary your viewpoint. Don't be content with the same camera position all the time. Look up or look down for a change (see page 35).

Have a centre of interest in your pictures. But don't put it bang in the middle (see page 34).

Have your sky line high up or low down. Avoid dividing the picture into two equal halves with it (see page 34).

A little bit is often better than a great deal. Select your main subject and don't overcrowd the picture (see page 36).

Your Light

Take your pictures when the weather is bright. Dull days usually produce dull pictures.

But avoid hard scorching midday summer sunlight. You will get better pictures in the morning or afternoon (see page 30).

Watch the direction of the light (see page 19).

If you snap into the light, make sure your lens is shielded against direct rays of the sun (see page 20).

Side-light is better than having the sun directly behind you (see page 29).

For pictures of people hazy or slightly misty sun is better than direct sunlight (see page 37).

Your Subjects

Look around for comparatively quiet and peaceful scenes. Avoid fast moving subjects. That is one thing the Full-View cannot cope with (see page 10).

If you tilt the camera up at a building, tilt radically or not at all. Avoid tilting slightly, just to get the top in (see page 33).

When snapping your friends, watch their hands and feet. Have them at more or less the same distance from the camera as their faces. If parts of their anatomy stick out towards the camera, they will often look enormous (see page 36).

Plain backgrounds are best for portraits. Watch out for fences, trees growing out of people's heads, dustbins, and the like (see page 38).

Arrange groups of people naturally, not all in a row (see page 39).

42 You may have to use a little deception to get rid of their self-conscious expressions (see page 39).

DEALING WITH YOUR DEALER

In the beginning of your photographic career the dealer will process your films best, later on you can learn to do it yourself.

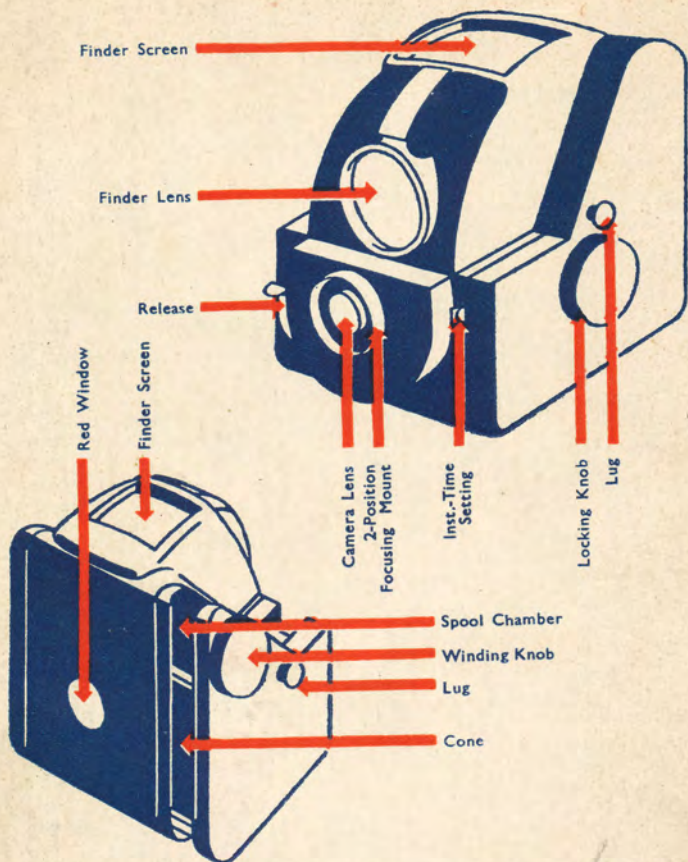
When you give your dealer your roll of film to be developed, write down for him your name, and what exactly you want done. Write down if you want any prints, also how many, and from which negatives. If you are not certain which of your snaps will come out, tell him to print only those that are worth printing.

When you get your developed films back, they will be in the form of negatives with all the subject tones reversed. What was dark in the subject, will be light in the negative, and vice versa.

From the negatives you can get more prints. Simply hand them back to the dealer, each negative in a separate envelope, and write on the latter what you want. But do this before you put in the negative, otherwise you might damage the film. Mark clearly how many prints you want, whether they should be contact prints or enlargements, and what size. If you prefer sepia toned prints, or if you want your prints mounted, say so.

Prints can be supplied in various surfaces, glossy, semi-matt, matt, royal (fairly rough paper surface) and others. For small prints glossy is perhaps the most suitable, but for larger ones you may prefer a semi-matt surface. Really big enlargements look rather nice on royal surfaced paper. In addition you can have prints on a cream paper base and on normal thin or thicker card paper. So don't forget to tell the dealer your detailed wishes.

When a section should be enlarged, describe it—for example, "head and shoulders only". This will save time and you'll get what you want. You can even cut out a paper mask to be put over the negative to show the area to be enlarged, but don't stick it to the negative itself.



- How to load: page 13
- How to arrange the picture, page 34
- How to expose: page 18
- How to choose the light: page 19
- How to unload: page 17
- How to take close-ups: page 7